

VEIL LIFTED FROM PARIS FASHION PLANS

Brilliant Colors Provided for This Side
the Water Will Not Be Worn
by Parisiennes

58 ELEANOR HOYT BRUNERD.

There are no further secrets about what Paris has designed for American use. Just what Parisiennes will wear remains to be seen. That it will include none of the brilliant color schemes provided for American buyers is certain, and since there will be none of the usual opportunities in Paris for individual exploitation of original modes and few French women would have the heart to take advantage of the opportunities if they existed, there will probably be no such definite crystallizing of styles as is customary.

Later on we shall know what length of skirt, line of waist, general silhouette have been most generally adopted in Paris, but that is all, and the impression left by study of the models turned out by the famous French houses is one of confusion.

How could things be otherwise? It is wonderful that the dressmakers have been able to do what they have done. One takes off one's hat to their courage, their ability, their indomitable spirit, but it would be foolish to say as many friendly enthusiasts do that the French designers have given us their best this year. At bottom, the praise would not even be high compliment.

There are admirable things among the new models, charming things. The designers have to a surprising degree triumphed over adverse circumstances, but the level of originality and beauty is not so high as it has been in other and happier years.

How could it be?

In the first place, what Frenchman or Frenchwoman but works with a heavy heart? One can not do good work with a heavy heart. Some artists are incapable of any work save good work, but horror and suffering are not the inspiration for superlative dance frocks. Then, too, there are unprecedented difficulties in the way of carrying out ideas even where one has the ideas. Paris artists in dress have always been fortunate in that they could obtain anything needed for the working out of an inspiration. If the fabric, the trimming, the ornament, the one thing needed did not exist, word went out and it was made. This year conditions are different. The market is ragged, unreliable. Many looms are silent. Thousands of workers are in the trenches. Money has flowed into unusual channels. The French dressmakers have not been able to conserve their ideas and carry them out. They have been obliged to adapt their ideas to the conditions of the market, to use not the things they wanted but the things they could get. Especially in the designing of models for the trade was this handicap a serious one, for here the maker was confronted by the necessity not only of supplying attractive models but of supplying also materials for duplicating those models. For a private customer one could use a fabric or trimming of which only a short length or a limited supply was available, but for trade models there must be ample materials, and ample supplies of rare and beautiful stuffs were distressingly scarce.

And in addition to all this there was the fact that the buyers by which fashion makers steer their course had been lacking this year. The fashion seas had been uncharted. The modes of one season are subtly, cleverly developed from the modes of the previous season. Designers move from one fashionable resort to another, using the effect of experiments, taking stock of possibilities for coming months. What is worn by women of taste and originality at Cairo, on the Riviera, in Tannier, wherever the fashionable crowds collect during the winter, has much to do with what is offered to the general public in the spring. What creates a furor in Trouville, Deauville and the other summer resorts finds an echo in autumn modes.

But this year there has been no ray of sunshine in fashion. Women who could ordinarily be depended upon for one sensational toilet a day have been wearing nurses' uniforms or sober black. There have been no fashionable rendezvous. There has been no stimulus for fashion designers, no imperative demand from customers, no competition with rivals.

And considering all these things, Paris has, for the sake of trade, of keeping work folk employed, manufacturers busy, money coming in, customers satisfied, prestige maintained, worked miracles.

If the autumn showing is not on the whole equal to that of ordinary years, it is, taking all things into account, amazingly good, and one hesitates to criticize even the obvious failures.

Going back to our first proposition, the general impression made by the new models is confusing. Never has a season shown such variety, but this fact can hardly be counted a virtue, for the variety seems experimental rather than the consequence of prodigious inspiration. No one has felt quite sure of his ground. Even the most authoritative of the French makers give the impression of having fumbled a bit, and no two have hit upon any definite course.

Generalizing is, for this reason, difficult, but on the whole, skirts are wide, hips more in evidence, sleeves long and full above the elbow, collars high, waists more curved and lower.

And having summed things up after this fashion, one is instantly beset by swarming memories of exceptions to such rulings, of low collars and straight lines and wide waists and close fitting sleeves. There's nothing for it but dealing with particulars this season. Generalizing leads one against plank walls.

The models sketched for this page today were not chosen because of superlative excellence, though each is admirable in its way, but because they have evidently appealed to most of the buyers, are in practically all of the best collections and illustrate many of the most pronounced features of the autumn modes.

The much featured hip draperies and tentative bustle lines are left for another time, though the latter, Worth model of the large skirt, illustrates a type of hip drapery much in vogue.

This black velvet model, by the way, strikes a new note that one finds

again and again throughout the models, a note of dignity, of quiet elegance, of feeling quite in contrast to the sheer youthful frivolity and buoyancy of the short flare skirts and nipped in bodices which have been universal during the past season. We still have the youthful audacity, but we have the quiet elegance too, and the two extremes are fairly well presented in the two successful models of our central group.

Georgette's models are practically all of the youthful type. The house stands for the sort of frock that young and jolly Georgette herself wears so delightfully. Worth has always stood for the less aggressive sort of gowning, for pronounced elegance of a quieter sort. The Watteau frock from Georgette and the stately gown from Worth are essentially of their respective makers.

Georgette's model has been carried out in many materials and colorings, but perhaps it is at its best in the form represented here. The very full skirt of cream tulle falls over an underskirt of tulle which is less full and is embroidered at wide intervals in silver motifs. The tulle underskirt lies over a comparatively narrow skirt of soft satin. The extremely wide outer skirt of tulle is stiffened around its edge by horsehair under a cord of silk and then is kept within bounds by being caught to the narrower underskirt at intervals by a prim little bow of silk. The bodice, drawn in at a waist line just a trifle high and flaring in a full, short peplum below, is of exquisite brocade whose white ground is crossed by lines of silver on which are infrequent clusters of flowers in silver, bright soft blue and rose.

Worth's model speaks for itself, after one has said that it is fashioned of black velvet, that the bodice and sleeves are of crystal and gold and that the black velvet drapery on the sides of the skirt shows a lining of soft pink satin.

This idea of a contrasting lining revealed by caught up or jabbing drapery is popular with several houses and adds much to the effectiveness of many models. Sometimes it is only that the full, short skirt is lined with gay color shown when the flaring folds swirl in action; but that arrangement was favored last spring and the drapery facings are never one of Jenny's dark blue serge one piece frocks has a clever note in its full ruche of warm cardinal taffeta set inside the skirt hem and showing slightly with each movement of the flaring folds. Touches of color appear too in the embroideries which trim the bodice and the embroidered skirt pockets, though these embroideries are chiefly of dark blue threaded in gold.

There are many of these chic and practical general utility frocks in Jenny's collection—a collection that is one of the best, as it is the latest, offered by any Paris house. They are wearable little frocks, most of them, yet all have the hallmarks of the season in skirt and sleeve and collar.

Jenny emphasizes the high collar, as do many other designers, but gives variety to it by various clever touches. A dark blue serge, illustrated here, has the high close back of its collar of the serge, but from under the ears around the front the plain high collar is of dull pink silk and two big, round crystal buttons are set at the base of the collar in front.

The long sleeve, with some elbow fullness in conformity to the new lines, has a close cuff of serge with a flaring foot of pink silk headed by crystal buttons. The bodice, closing at the throat and at the belt, is left unfastened between to show a glimpse of pink vest, but only a mere glimpse. This arrangement of fronts is shown by other makers as well as by Jenny, though sometimes the line of opening widens a trifle toward the belt, and the glint of bright color is very effective on a dark frock.

Another simple one piece model of Jenny's is in velvet of black or some dark color, relieved by mere dashes of gold and lines of tassel. The gold appears in little tassels on the hip

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A black velvet gown by Worth and a Watteau frock from Georgette.



Changeable taffeta, black velvet and blue serge.

are offered in soft silk and velvet and with their close round bodices have a quaint charm, but they, too, are likely to be the exception rather than the rule, since they call for the exceptional figure and wearer.

Jenny has a frock whose skirt assumes these lines, but is really made of widths of broad ribbon, shirred very full to the waistband, hanging straight and fringed on the ends. When the wearer stands quietly the effect is that of a plain, full Dutch skirt, but motion sets the ribbons flying and reveals an underskirt of silver embroidered tulle. The simple bodice is of heavy silver lace without trimming save a little tulle to soften the neck and sleeveless armhole lines.

Phonon has accepted the very high collar, the increased sleeve fullness, the curved and lowered waist lines for skirt frocks and uses the cleverly repeated flaring skirt more than any other for such frocks. A varnished head, which gives the effect of patent leather, appears upon many of these tailored Paquin frocks, and little touches of red, white and blue introduced sparingly upon the dark blue serge models are one of the few echoes of the military mode which has been almost suppressed this fall.

Russian blouses—a misnomer for they do not blouse, but have the low belted waist and wide flaring coat skirts—are used by Paquin and by almost all of the houses, and Russian notes in general are popular. The high, close fur collar, in particular, appears on frocks, suit coats and separate coats, but high collars of various other kinds are equally popular. One of Martial & Armand's best models, which hardly a buyer missed, is a three piece costume of Bordeaux velvet, whose coat has a clever and extremely high collar of soft bluish gray fur cut on very original lines. This coat is pictured in one of our small sketches and, as will be seen, has a wide band of fur around the bottom and up the sides and narrower bands on the sleeves. The fullness below a shoulder yoke is laid in box plait, under which a narrow velvet belt runs loosely at the waist line. Below that the plait is unfastened and left free to flare. A velvet skirt of simple lines belongs with this coat and also a bodice of Bordeaux chiffon and gray silk, the chiffon over bodice braided all over in Bordeaux cord.

The wine reds seem headed toward great popularity, and the Burgundy and Bordeaux shades are becoming scarce in the handsome velvets, silks and woolsens. Soft gray is often used with these colors, as in the model just described, and gray also is the relieving color in some extremely good looking dark blue and violet or purple models.

Rich violet velvet in a deep tone, trimmed in gray fur and lined with soft gray, with possibly a little dull silver embroidery added here and there, is liked for coat and frock costumes, and several houses show coat costumes in blue, with the same scheme of gray fur, dull silver embroidery, gray lining and perhaps a skillful use of gray cloth somewhere.

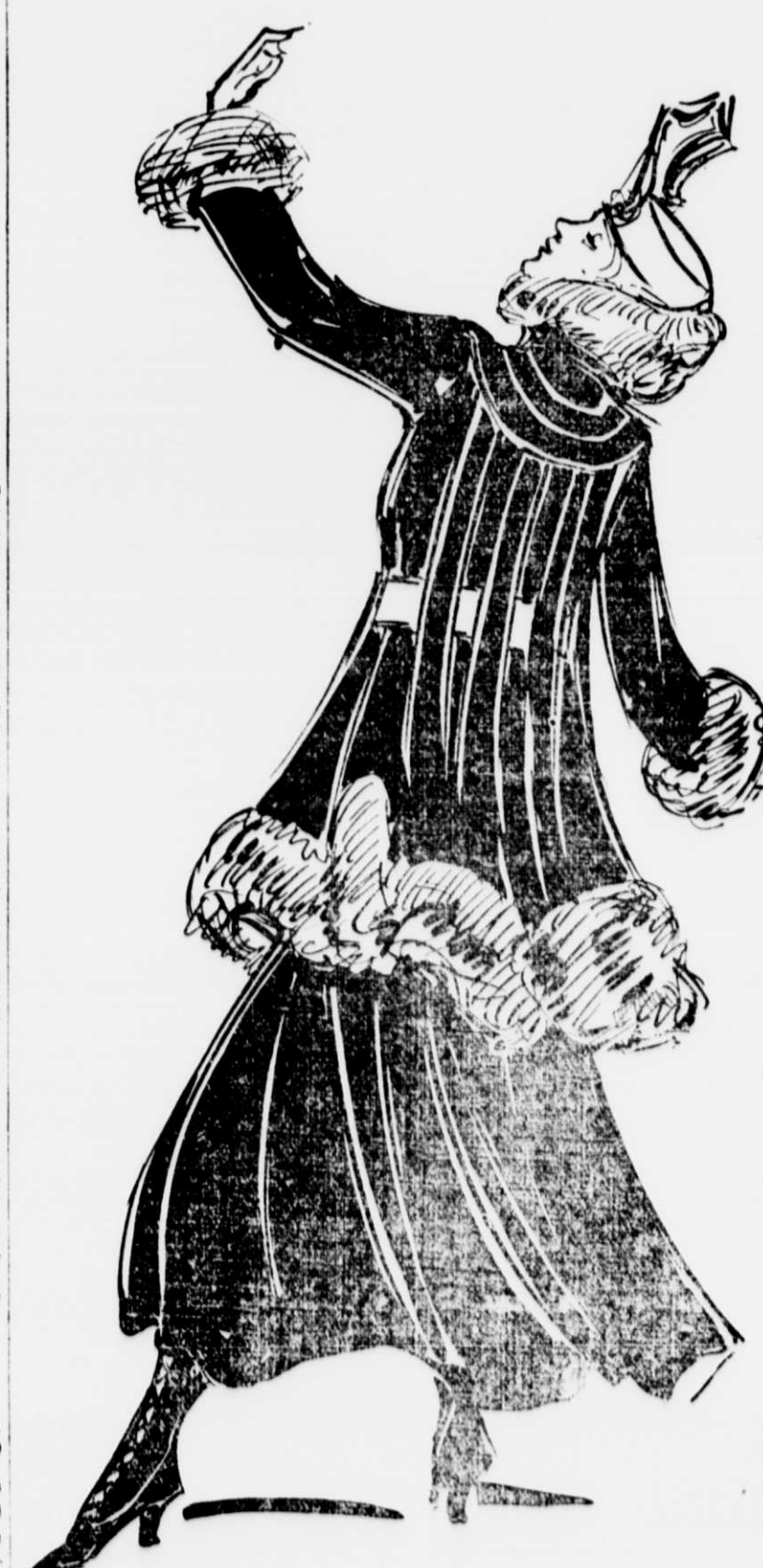
form a tassel. Belts may be tied directly in front, back or side.

A shop on the Rue de la Paix has manufactured pocketbooks and hand bags in Joffre blue broadcloth. They are clasped with gun metal, and the lining is of tricolored silk. They are exceedingly chic, and Joffre blue broadcloth is apt to be a popular color this winter.

Another Paris novelty is a tremendous variety of black and white jewelry. Some of it is really charming. Jet, black amber and onyx, combined with pearls, brilliants and rock crystals, are made up into a multitude of fanciful neck chains, hair ornaments, buckles, bracelets and lavallieres.

Only a few people realize the value of sachet powder, how much less expensive it is than a liquid perfume and how much more delicately subtle.

A well known Frenchwoman recently gave the secret of her subtlety. She powders after her bath with a sachet powder, not the regular toilet powder, which is much less scented; her clothes she keeps in a closet the walls of which are lined with cotton and tiny bags of sachet. Her lingerie is in a similar place, her handkerchiefs in a box lined with sachet; also her gloves and veils. Beyond the sachet she uses no perfume. A good sachet costs from 50 cents to \$1 a bottle, a good liquid perfume double, and besides that one must have a body powder. Perfume on the handkerchief is nice, but after a little it becomes stale in scent, and the same when sprayed on the gown or lingerie, and nothing is more repulsive to the average man than a perfumed woman when the perfume has lost its charm, a thing which sachet never does.



Bordeaux velvet.

LATE PARIS NOVELTIES HAVE UNUSUAL CHARMS

THE very latest finish for a belt is the wide, flat, ribbon-like tape, which is used for shoe lacing or corset lacing and comes in all colors by the yard. Belts are made of the material like the dress, or of a contrast-

ing material or color, finished with from one to six eyelets, the tape laced through them and tied in a bow with rather short loops and long ends. Tape should be two inches wide, the ends fringed and tied tightly with cord to



Mrs. Vernon Castle is wearing the Redfern Corset.

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